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"SIR JOSHUA REYNOLDS," by SIR WALTER ARMSTRONG. With fifty-two plates. Popular edition New York, Charles Scribner's Sons. \$3.50 net.

When some years ago the magnificent quarto de luxe edition of this work appeared, I expressed the hope that some time the exhaustive critical information contained in this volume might be more generally available.

This wish has been realized in this popular edition, excellently bound and printed, and supplied with some thirty odd of the artist's best works, illustrated in photogravure or half-tone.

The book reads like a romance by its vivid style, its elucidation of minute incidents in Reynolds' life—even such little gossip as his relation with Angelica Kauffmann—and of his intercourse with Dr. Johnson. It is all treated with the candor and critical keenness which make the ideal biography.

The author is by no means swayed by the usual adulation bestowed on Reynolds. After the book has been laid down one must acknowledge that Sir Walter's estimate of the painter's art and writings must be correct, even if it differs somewhat with previous writers.

Reynolds' style and verbosity are caustically exposed, although due credit is given to the vitality and information of his writings.

It is most interesting to see stated here what has occurred to some students of Reynolds' Discourses, who have been bothered by the apparent contradiction between Sir Joshua's theories and practice. The point is thoroughly threshed out by the author, and must give great satisfaction to the reader. Sir Walter, however, might have given a stronger proof of this contradiction besides alluding to the "Mrs. Carnac" of the Wallace Collection by citing the "Portrait of Philip, the Duke of Orleans," exhibited at the Royal Academy in 1785 and burned in the fire at Carlton House. This painting was called by a contemporary "that noble specimen in blue, the painter's difficulty," and shows that after the "Blue Boy" controversy with Gainsborough in 1770 Reynolds himself disproved his own theories.

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"IMPRESSIONS OF JAPANESE ARCHITECTURE AND THE ALLIED ARTS," by RALPH ADAMS CRAM. New York, The Baker & Taylor Company. \$2.00 net.

In the present vivid interest in all things Japanese the book by Mr. Cram, the well-known architect, becomes a timely aid to the right understanding of this wonderful people. The opening chapter on "The Genius of Japanese Art" is certainly the clearest, most comprehensive, and, above all, the most interestingly written of all disquisitions on this subject. In the succeeding chapters the author has condensed an amount of profound and varied knowledge, in itself capable of providing the subject for separate volumes, although the chapter on the "Minor Arts" alone is hardly satisfying. The concluding chapter on the "Future of Japanese Art" is written in a rather pessimistic vein. It cannot be that the clever imitation by the Japanese of Western ideas, manifested also in its art, will not find in time re-action by a return to the national ideals in art expression.

The book is written in a rapid style which is neither tedious to read nor hard to understand, and is illustrated by over fifty half-tones of unusual interest.

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"THE APPRECIATION OF PICTURES," by RUSSELL STURGIS. New York, The Baker & Taylor Company. \$1.50 net.

A series of popular art books has been put out by the Baker & Taylor Company, of which Mr. Russell Sturgis has furnished three—one on architecture, one on sculpture, and this last one on painting. The author's aim is a laudable one of reconciling the art amateur's appreciation with much that at first glance might be incomprehensible or objectionable to him in the work of the artist.

The scope of the book goes far afield. While following somewhat the historical development of art from its primitive expression, through the Renaissance splendor to the modern achievements, the topic of the appreciation of pictures is principally analyzed by critical chemistry. An almost bewildering array of art examples of all schools is wisely and skilfully discussed without meaningless rhetorical flights or irritating technical jargon. The masterpieces of the centuries, the artistic triumphs of the past and present compel admiration through the sharp, spirited outlines